3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

[141] microscopical investigations. He found that the hair of the head was coarse, slightly curved, and of a pure black color. The hairs are not so numerous over a given area of the head as on Japanese or Europeans. On 1 square centimetre 214 hairs were counted. On a Japanese with rather fine hair he found 286; on another with coarser hair, 253; on a fine-haired German, 280; on another with coarser hair, 272.*

Nevertheless, the volume of hair on the Ainos is not small, since this depends both upon the number and the size of the hairs. The Aino hair is oval in section, and the greatest diameter is from 0.1 to 0.125 millimetres. The measurements were made by securing single hairs in a cylinder of wood and by turning this about, measuring the diameters with a microscope. The following measurements are given:

Aino No. 1	One large hair	0.078	0.125
Aino No. 2	One hair	0.069	0.106
Aino No. 3	....do	0.065	0.127
Aino No. 4	....do	0.065	0.127
	....do	0.093	0.138
	....do	0.060	0.140
Aino No. 5	....do	0.067	0.106
	....do	0.070	0.111
	....do	0.070	0.111

The flattening is in proportion of 2 to 3. According to the same authority the hair of the upper body is principally about the middle of the breast and on the line below. The breast hairs were 6 millimetres in length, about twenty-four on a square centimetre. They measured 0.106 by 0.069 millimetres in diameter.

In addition to these observations, Mr. John Aspinwall has examined several specimens of hair which I obtained—not without evident misgivings on the part of the people—from the Ainos at Piratori. Mr. Aspinwall's measurements have been numerous, and his results are given here in considerable detail.

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REPORT OF MR. JOHN ASPINWALL.

In accordance with your request, I have made a microscopical examination of the five samples of Aino hair collected by you. Two objects were kept in mind in this examination: First, I wished to obtain a true cross-section; second, To discover the true relation of the plane of natural curvature of the hair to the figure of the cross-section.

To obtain the first, it seemed necessary that no more pressure should be given to the hair than that exerted by the knife of the microtome in cutting. This was accomplished by splitting a cork, placing the hair upon it with its plane of natural curvature parallel to the cut, partially embedding it in a gelatine-glycerine mass, and then laying the other half of the cork gently on the hairs without disturbing them. The cork with the inclosed hairs was immersed in alcohol as soon as the imbedding mass had set, and there allowed to remain until the mass was hardened

* It has been found by Dr. Wilson that the number of hairs per square inch upon the head of a fairly healthy person is 1,066, which gives for the entire head the number 127,920. Some persons have as many as 150,000 hairs on the head.

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

to each other, "How good this water is." Half the fleet went up the river. But the boat in which the Aino was, continued its voyage, and at last arrived at the shore of his native place, whereupon the sailors threw the Aino into the water. He thought he had been dreaming, and then he came to himself. The boat and its sailors had disappeared; whither he could not tell. But he went to his house, and, falling asleep, dreamt a dream. He dreamt that the same old chief appeared to him and said: "I am no human being; I am the chief of the Salmon, the divine fish. As you seemed in danger of perishing in the waves, I drew you to me and saved your life. You thought you only staid with me a single night. But in reality that night was a whole year, at the conclusion of which I sent you back to your native place. So I shall be truly grateful if henceforth you will offer liquor to me, set up the divine symbols in my honor, and worship me with the words, 'I make a libation to the chief of the salmon, the divine fish.' If you do not worship me, you will become a poor man. Remember this well." Such were the words which the divine old man spoke to him in his dream.

LIST OF SPECIMENS FROM THE AINOS IN YEZO, COLLECTED DURING THE SUMMER OF 1888.

By ROMYN HITCHCOCK.

[The numbers refer to the entries in the register of the U. S. National Museum.]

Mat.—Made of the rush *Scirpus maritimus*, the *suge* of the Japanese, with black or brown colored squares of dyed bark of *Tilia cordata*. The elm bark is also used for the colored parts. The brown color is obtained from the bark of *Æsculus turbinata*, the black from *Alnus maritima*. Ainos of Yezo, 1888. 150632.

Mat.—Same as 150632. Ainos of Yezo, 1888. 150633.

Mat.—Same as 150632, different pattern. Ainos of Yezo, 1888. 150634.

Mat.—Same as 150632, different pattern. Ainos of Yezo, 1888. 150635.

Mat.—Same as 150632, different pattern. Ainos of Yezo, 1888. 150636.

Shoes made of fish skin.—Worn with snow-shoes in winter. (See Pl. XCVII.) Ainos of Yezo, 1888. 150637.

Quiver and poisoned arrows.—Arrows with iron heads, poisoned with a preparation of aconite root; used to kill bears. Ainos of Yezo, 1888. 150638.

Quiver and poisoned arrows.—Arrows with bamboo heads, poisoned with a preparation of aconite root. The shafts made in sections of reed and wood, with feathered ends. Ainos of Yezo, 1888. 150639.

	Inches.
Length of bamboo head	1½ to 2
Length of upper shaft of wood	5½ to 6
Length of lower shaft of reed	12½ to 13

Stone arrow heads were probably in use by the Ainos within the historic period. They are found buried on the soil near the surface in many places.

Bow.—Made of the wood of *Taxus cuspidata*, which is preferred for the purpose. The specimen is 49 inches in length. The string is twisted bark cord. (See Fig. 84.) Ainos of Shari, Yezo, 1888. 150640.

Bow.—Similar to 150640, but 52 inches long. Ainos of Yezo, 1888. 150641.

Bow.—Small bow of wood wrapped with strips of bark to strengthen it. The string is secured at one end to a piece of hard wood fitting over the end of the bow like a cap, held in place by a wooden pin. Ainos of Yezo, 1888. (See Fig. 84.) 150642.

Snowshoes.—Made of wood with thongs of bear skin. These are worn with the shoes of fish-skin [No. 150637] or with much more comfortable boots made of hide and fur. (See Pl. XCVII.) Ainos of Bekkai, Yezo, 1888. 150643

Sandals.—Shutukeri. Very rudely made of walnut bark, secured to the foot with cords of bark. (See Pl. XCVII.) Ainos of Piratori, Yezo, 1888. 150644

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Leggins.—"Hos." Made of Japanese blue cotton cloth, embroidered with cotton yarn. Lined with white cotton cloth. Ainos of Yezo, 1888. 150645

Leggins.—"Hos." Made of Japanese white striped cotton cloth bound with blue-black and embroidered on the latter with light-blue yarn. Ainos of Piratori, Yezo, 1888. 150646

Leggins.—"Hos." Made of ohiyo, elm-bark cloth, bound with Japanese black cotton cloth. Ainos of Piratori, Yezo, 1888. 150647

Leggins.—"Hos." Made of ohiyo, elm-bark cloth, embroidered with cotton. Ainos of Piratori, Yezo, 1888. 150648

Leggins.—"Hos." Made of Japanese cotton cloth, embroidered. Ainos of Yezo, 1888. 150649

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Ball of Ohiyo thread.—Made by splitting the bark of the elm tree, *Ulmus montana*, and tying the ends of the filaments together. Used for weaving cloth for coats, leggins, belts, etc. Ainos of Piratori, Yezo, 1888. 150650

Braided cord.—Made of the bark of shina-no-ki, *Tilia cordata*. Ainos of Piratori, Yezo, 1888. 150651

Bark.—Called tamunki-no-kawa. Apparently it is the common ohiyo bark. Ainos of Abashiri, Yezo, 1888. 150652

Dyed bark.—Bark of *Tilia cordata* (Jap. shina-no-ki). Much used for the colored parts of mats, carrying bags, etc. The brown color is produced by soaking the bark in water with bark of *Æsculus turbinata*, the black in the same manner with *Alnus maritima*. Ainos of Uragawa, Yezo, 1888. 150653

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Linden bark.—Bark of *Tilia cordata*. Much used for cords, fish nets, etc., and for the colored parts of mats. Ainos of Uragawa, Yezo, 1888. 150654

Branches of the Linden.—The wood from which the bark is stripped for making cords, etc. Ainos of Yezo, 1888. 150655

Straw bag.—A small bag, about 12 inches by 9, very rudely made. Used for gathering roots and other articles for food. Ainos of Uragawa, Yezo, 1888. 150656

[415]

Small bag.—Made of the rush *Scirpus maritimus*, the top bound with blue and white cotton cloth, of which the handle is also made. About 6 inches square. Ainos of Uragawa, Yezo, 1888. 150657

Ohiyo branches.—Small branches of the ohiyo tree, *Ulmus montana*, the bark of which is used for making the native cloth. Ainos of Piratori, Yezo, 1888. 150658

Ohiyo coat.—The usual form of garment, patterned after the Japanese. Made of ohiyo, elm-bark cloth, bound all around with blue-black Japanese cotton cloth. Not embroidered. Ainos of Yezo, 1888. 150659

[291]

Ohiyo coat.—Similar to 150659. The cloth has narrow longitudinal stripes of white cotton yarn. Not embroidered. Ainos of Yezo, 1888. 150660

Ohiyo coat.—The usual form of garment, elaborately embroidered in characteristic patterns. The body of the garment is made of elm-bark cloth, over which Japanese blue-black cotton is stitched in parts, and on this the pattern is embroidered. Such coats are only worn on special occasions. Ainos of Yezo, 1888. 150661

Fish spear.—A small spear with the shaft cut short. A curved, hook-like piece of iron fits loosely in the side of the shaft, attached to a cord which passes through the shaft, near the end. When a fish is struck the iron turns over, hooks into the flesh, and hangs by the rope. Ainos of Piratori, 1888. (See Fig. 85.) 150662

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Saké cup, stand, and stick.—Made of lacquered wood by the Japanese. A form in universal use among the Ainos for drinking Japanese saké, of which they drink great quantities whenever they can get it. The stick resting on top of the cup (150664) is used to throw drops of the liquor as offerings to the gods, and to raise the moustache while drinking. Ainos of Yezo, 1888. (See Fig. 77.) 150663

[415]

Moustache stick.—Used to make libations of saké to the gods, and also to raise the moustache while drinking saké. Ainos of Yezo, 1888. (See Fig. 77.) 150664

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[286] *Ohiyo cloth.*—Woven of the bark of the ohiyo or mountain elm, *Ulmus montana*, with stripes of blue and bright colored cotton. A very strong durable cloth which has been in universal use by the Ainos, but which is now being replaced by the more comfortable Japanese cotton fabrics. Width, 13 inches. Ainos of Yezo, 1888. 150665

Loom.—With warp of elm bark and a small piece of cloth woven, showing the reed, shuttle, beater, etc. Weaving is usually done by the women, who sit on the floor and stretch the warp from the beams of the house. (See Fig. 82.) A similar loom arranged for use is shown in the section of textiles. Ainos of Yezo, 1888. 150666

[291] *Ohiyo belt.*—Belt woven of elm bark on a small loom made for the purpose. Used as a belt outside the coat. Length, 8 feet; width, 1 inch. Ainos of Shari, Yezo, 1888. 150667

[415] *Bark water bucket and dipper.*—Made of birch bark. Used for holding water. (See Fig. 73.) Ainos of Yezo, 1888. 150668

Bark basket.—Made of ohiyo bark with handle of the same bark twisted. Ainos of Piratori, Yezo, 1888. 150669

Wooden ladle.—"Kasup." A large ladle used for dipping food from the kettle. Ainos of Piratori, Yezo, 1888. 150670

[291] *Ohiyo belt.*—Made of the ohiyo or elm bark, with stripes of colored cotton. Ainos of Yezo, 1888. 150671

Conical bark bag.—Made of the bark of the linden tree. Ainos of Piratori, Yezo, 1888. 150672

[415] *Bark dish for fish.*—Very rudely made by binding the bark into the form of a deep dish and tying the ends with bark rope between short sticks to preserve the shape. Ainos of Piratori, Yezo, 1888. 150673

Bark dipper.—Made of birch bark, with a wooden handle. Ainos of Piratori, Yezo, 1888. 150674

[411] *Spear.*—A two-pronged spear used for spearing seals or large fish, salmon, etc. The two points of sheet iron, sharpened, are set in barb-shaped pieces of hard wood, which fit loosely over the ends of the prongs of the shaft, and are held in place by the tension of the bark rope, to which they are securely attached. When the weapon strikes the barbs enter the flesh and become detached from the shaft, but they are securely held by the line until the animal is killed or exhausted. The points are sometimes poisoned. (See Fig. 85.) Ainos of Abashiri, Yezo, 1888. Length of shaft 15 feet. 150675

Small bag.—Made of the rush *Scirpus*, with a cord to swing over the shoulder. Ainos of Yezo, 1888. 150676

Ohiyo bark.—The bark of the mountain elm, *Ulmus montana*, used principally for making cloth for clothing. The specimens show how the bark readily splits into numerous thin, broad bands or layers, from which long, narrow threads for weaving are drawn, tied end to end, and wound into balls like 150650. Ainos of Yezo, 1888. 150677

Dried salmon.—Fish cut into long strips and dried over the smoky fire in the house. Ainos of Shari, Yezo, 1888. 150678

[482] *Carrying band.*—A braided band of ohiyo, used for carrying children and loads on the back. The broad middle part is placed on the forehead, and the ends tied under the burden on the back. Three specimens. (See also 150757.) Ainos of Yezo, 1888. 150679, 150680, 150683

This system of carrying children and loads is universal. The women carry large wooden tubs of water on their backs in this manner. (See Plate CV.)

[276] *Tobacco pipe.*—A pipe 3 feet in length, the usual form, but of very unusual size. Ainos of Yezo, 1888. 150681

Hoe.—Fashioned from a branch of a tree, the blade being formed by sharpening the stub of the main branch. An extremely rude instrument. Ainos of Yezo, 1888. 150682

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Carrying bag.—Similar to 150678, but larger, made of the rush *Scirpus*, with brown parts of dyed bark, the ends of ohiyo cloth. Ainos of Yezo, 1888. 150684

Wooden dish.—Octagonal in shape, about 12 inches wide by 2½ inches deep inside, cut out of a single block of wood. Ainos of Yezo, 1888. 150685

Wooden bowl.—Circular, excavated from a block of wood, about 10 inches in diameter by 3 inches deep. Ainos of Yezo, 1888. 150686

Cloth mitts.—Mittens made of Japanese cotton cloth. They cover the wrist and back of the hands only. Ainos of Yezo, 1888. [291] 150688

Ceremonial head dress.—A band of dyed bark, braided, about 2 inches wide, to put on the head. Around the outside a band of white, curled shavings pass, with the free ends behind. In front a rude wooden figure, perhaps representing the head of a bear. Squares of purple cloth hang down all around the lower edge. Used by the men when dancing. (See Fig. 87.) Ainos of Piratori, Yezo, 1888. [292] 150687

Apron.—Made of ohiyo cloth and Japanese blue cotton cloth, embroidered with light-blue cotton yarn. Worn by the women. Ainos of Abashiri, Yezo, 1888. 150689

Inao.—A whittled stick made of willow wood with long, curled shavings hanging down from near the upper end. The lower end sharpened to stick in the ashes of the fire-place or in the ground. Rather more than half way up a few shavings curling upwards on one side. Length, 30 inches. Inao represents the gods, to which prayers are offered. They are found in every house in the corner sacred to the house god, and in the fire-place where the fire god is worshipped. (See Fig. 86.) Ainos of Yezo, 1888. [778] 150690

Inao.—A whittled willow stick with pendant shavings, like 150690, but smaller, and stick plain below with short, curled shavings at the top. Length, 17 inches. Ainos of Yezo, 1888. 150691

Inao.—A willow stick with pendant shavings, similar to 150690 and 150691, and used for the same purposes. Length, 30 inches. Ainos of Yezo, 1888. 150692

Broiling sticks.—Stuck in the ashes of the fire-place with fish spitted upon them for broiling. Ainos of Yezo, 1888. [252] 150693

Tobacco box and stick.—The box has a lid held in place by the cord which passes through holes down both sides and across the bottom, ending above in a knot at the back of the stick. The stick is thrust in the girdle when traveling. Box and stick carved in native designs. Ainos of Yezo, 1888. [276] 150694

Moustache sticks.—Carved flat sticks of wood, plain or lacquered, used to raise the moustache when drinking saké, and for throwing drops of saké as libations to the gods. The lacquered sticks are undoubtedly old. They are covered with Ainu designs, but the lacquering is probably Japanese work. Length, about 13 inches. (See Fig. 77.) Ainos of Shari, Yezo, 1888. [413] 150695–150699

Parts of an Ainu loom.—The essential parts of a loom used for weaving ohiyo-bark cloth. Ainos of Yezo, 1888. 150700

Shell for lamp.—A shell of the *Pecten* used to hold oil and a small wick, to serve as a lamp. The shell is supported on the end of a three-forked stick set up in the fire-place. The wick is the pith of a plant, sometimes a bit of twisted bark fiber. Ainos of Yezo, 1888. [354] 150701

Tobacco box and stick.—Similar to 150694, but much larger. Probably quite an old box. Wires for cleaning the pipe attached to the cord. (See Fig. 79). Ainos of Yezo, 1888. [276] 150702

Tobacco box and stick.—Similar to 150694. Ainos of Yeterof, 1888. 150703

Red lacquer cup.—Used for saké. Made by the Japanese. Ainos of Yezo, 1888. 150704

Large knife and case.—The knife was obtained from the Japanese. The wooden case is of native workmanship, made in two pieces, bound together with bark, the outside elaborately carved. (See Fig. 76.) Ainos of Yeterof, 1888. [411] [415] 150705

Bead necklace and copper ornament.—Worn by women. The beads are of glass, blue and white, strung on a cord. The thin copper plate bears a stamped or hammered figure of a person seated on some mythic animal, with leaves of palms [301]

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about. The beads are of Japanese manufacture, the plate of unknown origin. Ainos of Yezo, 1888. 150706

The women are unwilling to part with their beads, which they seem to value either as heirlooms or as sacred treasures. Six dollars was once refused for a string smaller than this, although the people are extremely poor. All such ornaments have been obtained by trade with the Japanese, and many of them seem to be quite old. (A similar necklace shown in Pl. XC.)

Earrings.—Made of silver, with blue glass beads. Worn by the women. Specimens are of medium size, 3¼ inches in diameter, of Japanese manufacture. (Similar earrings shown in Plates XCIII and CIV.) Ainos of Yezo, 1888. 150707

Earrings.—Made of white metal. Worn by women; 2½ inches in diameter. Ainos of Yezo, 1888. 150708

126 *Wooden plate.*—A round plate with carved pattern inside. Diameter, 7 inches. Ainos of Yeterof, 1888. 150708

Wooden plate.—A round plate with carved pattern inside. Diameter, 7 inches. (See Fig 74.) Ainos of Yeterof, 1888. 150709

Wooden plate.—A square plate with rounded corners; inside carved; 12 inches square. Ainos of Yeterof, 1888. 150710

Wooden plates.—Two square plates, with insides carved. Respectively 9½ and 8 inches square. (See Fig. 74.) Ainos of Piratori, Yezo, 1888. 150711

Winders for thread.—Flat pieces of carved wood of various shapes, used for winding thread. Ainos of Yezo, 1888. 150712

Teacup holders.—Patterned after similar articles used by the Japanese. Made of wood, carved. Ainos of Yezo, 1888. 150713

[301] *Cloth neck band and ornament.*—A simple band of blue-black Japanese cotton three-quarters of an inch wide, with button and button-hole to secure it around the neck. In front a nearly square flap hangs down about 1¾ inches, on which a small silver ornament is displayed. Worn mostly by children. Ainos of Yezo, 1888. 150714

Tattooing knives.—Ordinary Japanese knives with blades 3 to 3½ inches in length in plain wooden handles. One of the blades bent near the end. Ainos of Yezo, 1888. 150715

[304] *Kaba bark.*—Birch bark used to make the soot used in tattooing. The bark is burned and the soot condensed on a dish held over the flame. The soot is rubbed into the cuts on the face and arms, giving them a permanent somewhat bluish color. Ainos of Yezo, 1888. 150716

Wooden dish.—Oblong, with rounded ends. Length, 6 inches; width, 3½ inches. Ainos of Yezo, 1888. 150717

Chopsticks.—Made by the Ainos, who doubtless learned to use them from the Japanese. Ainos of Yezo, 1888. 150718

[412] *Needle.*—Used for making fish nets. Made of wood (See Fig.85.) Ainos of Yezo, 1888. 150719

[534] *Mokuri.*—A musical instrument played like a jew's-harp, except that the reed is made to vibrate by jerking the string with the right hand while the instrument is held in front of the mouth, not against the teeth, between the thumb and finger of the left hand, the cord pressing around the little finger. (See Fig. 80.) Ainos of Yezo, 1888. 150720

Bark dishes.—Made of birch bark, the edges bound with bark fiber over strips of wood. Ainos of Yezo, 1888. 150721

[415] *Wooden spoons.*—Various shapes and sizes, with long handles often curiously shaped to represent small branches sharply bent at the joints. Used for cooking and for eating. (See Fig. 75.) Ainos of Yezo, 1888. 150722

Wooden flat spoons.—Shaped like small spatulas; upper surfaces carved. Used for eating. Length, about 7 inches. (See Fig. 75.) Ainos of Piratori, Yezo, 1888. 150724

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Fish skins.—Two pieces, used for making shoes. Ainos of Yezo, 1888. 150725

Wooden spoons.—Shaped like spatulas, carved on the upper surface. Like 150723, but smaller. Used by women. Length, 6 inches. Ainos of Piratori, Yezo, 1888. 150726

Large wooden spatula.—Used as a spoon or ladle to dish out food. Length, 17 inches; width of blade, 3 inches. Ainos of Piratori, Yezo, 1888. 150727

Wooden pipe.—A short pipe with stem carved. Length, 9 inches. Ainos of Yezo, 1888. (See Fig. 78.) 150728

Knife and case.—The blade of Japanese manufacture. The carved case made by the Ainos. (See Fig. 76.) Ainos of Yezo, 1888. 150729

Two knife cases.—Well carved in peculiar designs. Ainos of Yezo, 1888. (See Fig. 76.) 150731

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Wooden mallet.—Formed of a branch and a portion of the main stem, which together make a naturally shaped hammer. Ainos of Yezo, 1888. 150732

Wooden pipes.—Usual form. Ainos of Yezo, 1888. (See Fig. 78) 150733, 150734

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Bead necklace.—Made of colored glass beads and five larger hollow metal beads in the middle. Made by Japanese. Ainos of Yezo, 1888. 150736

Small loom.—Used for weaving the narrow belts of ohiyo bark. Ainos of Yezo, 1888. 150737

Bark for mats.—Elm bark, ohiyo, colored brown and black for weaving the square patterns of mats, bags, etc. Ainos of Yezo, 1888. 150738

Shikaribikina.—Leaves of a plant dried and preserved for food. Botanical name unknown. Used in stews. Ainos of Yezo, 1888. 150739

126 251 262

Salmon roe.—Dried fish roe, as preserved for winter food. Ainos of Yezo, 1888. 150740

Dried cakes of lily root.—Two cakes about 9½ inches in diameter by ¾ of an inch thick with a hole through the middle, tied together with strips of bark. The lily is probably the *uba-yuri* of the Japanese. Such cakes of various sizes are to be seen hanging in every house throughout Yezo, becoming thoroughly dried and seasoned by the smoke and hardened. (See also 150789.) Ainos of Yezo, 1888. 150741

Cakes of lily root.—Similar to 150741, but smaller. Ainos of Yezo, 1888. 150742

String of lily root.—Dried bulbs of the lily on strings. A very common article of food to be seen suspended in the houses throughout Yezo. Ainos of Yezo, 1888. 150744

Nuts.—The fruits of *Trapa bicornis*. Used for food. Ainos of Shari, Yezo, 1888. 150743

String of fruits.—Not identified, bulbels of inflorescence from some monocotyledonous plant. Used for food. Ainos of Abashiri, Yezo, 1888. 150746

Flour.—Prepared from some starch-bearing root. Ainos of Abashiri, Yezo, 1888. 150745

Dried herrings.—The fish are roughly cleaned and suspended from the beams of the houses until dried and smoked. Used for winter food. Ainos of Shari, Yezo, 1888. 150748

Slices of pumpkin, dried.—Not a common food among the Ainos. The pumpkin is now cultivated in the valley of Saru. Ainos of Piratori, Yezo, 1888. 150749

Pukusa.—A kind of food; apparently the stalks of a plant, cut in small pieces. Ainos of Piratori, Yezo, 1888. 150751

Pukusakina.—The leaves and stems of a plant belonging to the Ranunculaceae. Used for food. Ainos of Piratori, Yezo, 1888. 150752

Beans.—Not common in Yezo. Varieties grown in the Saru Valley. Ainos of Piratori, Yezo, 1888. 150753

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Strips of bark.—Used for making the colored parts of mats. Probably from the *Tilia cordata*. (See No. 150638.) Ainos of Yezo, 1888. 150754

Stalks of the rush.—Stalks of *Scirpus maritimus*; used for weaving mats. (See No. 150638.) Ainos of Yezo, 1888. 150756

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126 482 *Carrying band with stick.*—The band passes over the forehead in the same manner as 150679, but the load is supported on a stick about 15 inches in length which is held horizontally across the back. Ainos of Yezo, 1888. 150767

126 *Arrow with bone head.*—This form not very much used, bamboo heads being most common. Ainos of Yezo, 1888. 150768

411 *Arrow and small holder.*—The arrow of the usual form with bamboo head, poisoned for shooting bears. The holder made of leaves of scrub bamboo bound together with bark. Ainos of Yezo, 1888. 150769

Stone arrowheads.—From various parts of Yezo, found in the ground near the surface. Made of obsidian and chert. From three-quarters of an inch to over 2 inches in length. Probably made by the Ainos and used by them within the historic period. Ainos of Yezo, 1888. 150760

[278] *Arrow poison.*—Prepared from the root of the aconite plant. Used to kill bears. The poison acts very quickly, and a wounded animal drops dead a few yards from where he is struck. Ainos of Yezo, 1888. 150761, 150762

126 [224] *Rat trap.*—A kind of bow-trap in which the animal is caught between the arrow head and the frame of the trap. Ainos of Piratori, Yezo, 1888. 150764

Hooked stick.—Used to hold the stew-pot over the fire. The stick is suspended from the beams overhead by means of a slender rod or a bark rope. Ainos of Yezo, 1888. 150767

[482] *Baby carrier.*—The band is placed around the breast instead of on the forehead, as with the Ainos. The child is carried in the sling on the back. Kurile Island natives on the Island of Shikotan, Japan, 1888. 150768

Aconite plant.—The leaves and flowers of the *Aconitum Japonicum* Thunb'g, from the roots of which the Ainos make the arrow poison. Island of Yezo, 1888. 150769

The following articles are the gift of the Sapporo Agricultural College:

Dried fish.—Salmon dried and salted. Tsuishikari Ainos, Yezo, 1888. 150770

Wooden spoon.—Rudely carved handle. Tsuishikari Ainos, Yezo, 1888. 150773

Wooden dish with handle.—This form not observed among the Yezo Ainos. Length, including handle, 15 inches; width, 9 inches. (See Fig. 69.) Tsuishikari Ainos, Yezo, 1888. 150774

[415] *Bark fish tray.*—A large flat tray of bark, with the sides turned up slightly, strengthened with bamboo strips and bound with bark filaments. Length, 18 inches; width, 12 inches. Tsuishikari Ainos, Yezo, 1888. 150775

Oblong deep dish.—Dug out of a piece of wood, with a flat projection at one end for a handle. Used as a rice bowl. Length, 12 inches. Tsuishikari Ainos, Yezo, 1888. 150776

Wooden dish.—Wooden dish of peculiar shape; one end deeply excavated, the other end more shallow, resting on two legs. (See Fig. 69.) Tsuishikari Ainos, Yezo, 1888. 150777

Japanese short sword.—An old sword, regarded as a precious treasure by the people; doubtless a family heirloom. Tsuishikari Ainos, Yezo, 1888. 150778

Man's coat.—Made of the ohiyo or elm-bark cloth; embroidered with cotton yarn on a blue-black cotton ground. Tsuishikari Ainos, Yezo, 1888. 150779

Woman's coat.—Made of the ohiyo or elm-bark cloth; precisely like a man's coat but embroidered directly on the bark cloth with blue, red, and yellow cotton yarn. Tsuishikari Ainos, Yezo, 1888. 150780

[241] *Belt.*—Made of ohiyo; rather wider than the belts of the Yezo Ainos. Length 86 inches; width 2 inches. Tsuishikari Ainos, Yezo, 1888. 150781

Apron.—Made of ohiyo, with cotton embroidery. Tsuishikari Ainos, Yezo, 1888. 150782

Leggins.—Made of ohiyo cloth, embroidered with cotton. Tsuishikari Ainos, Yezo, 1888. 150783

Bow.—A plain bow of the form common throughout Yezo. Tsuishikari Ainos, Yezo, 1889. 150784

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

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Quiver and arrows.—Quiver made of wood bound with bark, having carved projected pieces along the sides. The form is common to all the Ainos. Arrows with bone or bamboo heads (see Fig. 84). Tsuishikari Ainos, Yezo, 1888. 150785, 150786

Loom.—Four pieces, constituting the essential parts of a native loom for weaving ohiyo-bark cloth. Tsuishikari Ainos, Yezo, 1888. 150787 [286]

Harpoon.—A barbed iron head, with lateral barbs on the shank, loosely fitted on the end of a wooden shaft and secured by thongs to a line. When a fish is struck the head leaves the shaft and the fish is pulled in with the line. Used for shallow-river fishing. Tsuishikari Ainos, Yezo, 1888. 150788

Fish spear.—A spear identical with 150662, but smaller. Tsuishikari Ainos, 1888. 150788

Cake of dried lily root.—Similar to Nos. 150741, 150742, and 150744, but of slightly different form. Tsuishikari Ainos, Yezo, 1888. 150789

Wooden plate.—Square and rectangular, carved on the inside. Ainos of Yezo, 1875 Collected by Gen. H. Capron. 19416 [445]

Wooden plate.—Ainos of Yezo, 1876. Collected by Benj. Smith Lyman. 22256

LIST OF YEZO, AINO AND SHIKOTAN PHOTOGRAPHS OBTAINED BY ROMYN HITCHCOCK.

Banks of houses, Shikotan.—Showing the mounds of earth over the pits, connected with the main or thatched houses. Negative by R. Hitchcock, August, 1888. 56

Villagers, Shikotan.—The Kurile Islanders now occupying the dwellings on Shikotan. Negative by R. Hitchcock, August, 1888. 57

View of Nemuro, Yezo.—Looking over the the town toward the harbor, showing Bentenjima, on which are numerous pits and a shell-heap. Negative by R. Hitchcock, August, 1888. 58

Pottery.—Specimens of so-called "Aino" pottery, from the collection of M. l'Abbé Furet, Hakodate. Negative by R. Hitchcock, August, 1888. 59

View of Hakodate.—From back of the town, overlooking the harbor. Negative by R. Hitchcock, August, 1888. 61

House on Shikotan.—The front or thatched house and back passage of the Kurile Islanders. Negative by R. Hitchcock, August, 1888. 65

Earth houses on Shikotan.—Two detached earth or pit dwellings. Negative by R. Hitchcock, August, 1888. 66

Aino house, Bekkai, Yezo.—From the southeast. Showing a small, conical tent covered with mats on the south side of the house, in which an aged woman and a dog were found sleeping. (See page 451.) Negative by R. Hitchcock. August, 1888. 740

Aino house and storehouse, Bekkai, Yezo.—Another view of the house shown in No. 740, from the northeast, showing a storehouse in the foreground and a second house on the left. Negative by R. Hitchcock, August, 1888. 741

Group of five Ainos, Shari, Yezo.—Four women and one man standing at the entrance to a house, a Japanese on the right. Negative by R. Hitchcock, August, 1888. 742

Aino man and woman, Shari, Yezo.—Standing before the side door of a house. Negative by R. Hitchcock, August, 1888. 743

Aino house and storehouse, Shari, Yezo.—A large and well-built dwelling thatched with reeds (arundinaria). Fish nets drying on a frame raised on poles. Negative by R. Hitchcock, August, 1888. 744

Aino house, Shari, Yezo.—The house has a small aperture just beneath the ridge for the escape of smoke, and a hole in the roof, closed with a sliding shutter; also a lateral projection forming a side room for storage. There is a sliding front door, outside of which a mat may be dropped down in cold weather. Negative by R. Hitchcock, August, 1888. 745 [342]

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Aino house and storehouse, Shari, Yezo.—This house has a thatched chimney in front of the smoke-hole under the ridge, but no opening in the roof. The smoke-hole is larger in houses of this kind than in those like 745. The entrance is through a passage way in front of the door, which affords protection from cold winds. Negative by R. Hitchcock, August, 1888. 746

Two Aino men, Abashiri, Yezo.—Showing the characteristic strong growth of hair on the legs. Negative by R. Hitchcock, August, 1888. 749

Aino house, Tokoro, Yezo.—Showing the method of construction. Negative by R. Hitchcock, August, 1888. 750

Two Aino girls, Tokoro, Yezo.—Showing the ordinary dress and the rough sandals. Negative by R. Hitchcock, August, 1888. 751

Aged Aino man, Tokoro, Yezo.—Leaning on his staff at the door of his hut. Negative by R. Hitchcock, August, 1888. 752

Aged Aino woman, Tokoro, Yezo.—The wife of the man shown in 752. Showing the tattoo marks on lips and arm. Negative by R. Hitchcock, August, 1888. 753

Aged Aino man, Tokoro, Yezo.—Nude figure, showing growth of hair on body and limbs. The hair about the breast and shoulders is very long, but the color is not dark enough to show distinctly in the photograph. Negative by R. Hitchcock, August, 1888. 754

Aged Aino man, Tokoro, Yezo.—Back view of the man shown in 754. Negative by R. Hitchcock, August, 1888. 755

Aino canoes, Tokoro, Yezo.—Boats used in river fishing, rudely dug out of a single log. The form varies in different parts of the island. Negative by R. Hitchcock, August, 1888. 756

Two Aino women, Abashiri, Yezo.—One holding a child. Good faces, long unkempt hair. Negative by R. Hitchcock, August, 1888. 757

Two Aino men, Abashiri, Yezo.—Good types of Yezo Ainos in ordinary dress. Negative by R. Hitchcock, August, 1888. 758

Two Aino men, Abashiri, Yezo.—One an old, patriarchal Aino, such as may often be found in Yezo. Dressed in good clothes, he would appear a dignified and wise old gentleman. The hairiness of the lower limbs well shown. Negative by R. Hitchcock, August, 1888. 759

Two Aino women, Abashiri, Yezo.—Excellent types. They are both tattooed, but the blue marking does not show distinctly in photographs. Negative by R. Hitchcock, August, 1888. 760

Aino man, Abashiri, Yezo.—A large and powerful man, chief of the Aino village. A sleeping dog on the ground. Negative by R. Hitchcock, August, 1888. 761

Main street, Abashiri, Yezo.—A Japanese town on the northeast coast. The low houses, with roofs weighted down with stones, being characteristic of the whole island. Negative by R. Hitchcock, August, 1888. 763

Aino man carrying a water tub, Abashiri, Yezo.—The usual manner of carrying a load on the back. Negative by R. Hitchcock, August, 1888. 767

Aino Village, Yezo.—The village adjoining the Japanese town Abashiri. View along the beach, the houses all facing the sea, only far enough back to be beyond the reach of the waves in stormy weather. Negative by R. Hitchcock, August, 1888. 768

Beach, and fishing boats, Abashiri, Yezo.—View of the beach within the bar and boats, from behind the houses shown in No. 763. Negative by R. Hitchcock, August, 1888. 769

House on Shikotan.—Occupied by Kurile islanders. Negative by R. Hitchcock, August, 1888. 770

Shikotan village.—General view of village from the hill-side on the west. Negative by R. Hitchcock, August, 1888. 771

Street scene, Shikotan.—General view of the street from the south. Negative by R. Hitchcock, August, 1888. 772

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Aino girl, Urap, Yezo.—Seated in Japanese fashion. Lips tattooed. Wearing large silver earrings. Embroidered garment. Print from a Japanese negative. 783

Aino man, Hakodate, Japan.—Back view, showing embroidered pattern on coat. Print from a Japanese negative. 788

Aino in canoe, Urap, Yezo.—Showing the form of canoe used in the locality. A bridge ferry, common on rapid streams. Print from a Japanese negative. 789

Aino bear cage and hedge.—A view at Urap, showing the square cage built of logs and the sacred hedge with bear skulls on the tops of the poles. Print from a Japanese negative. 790

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4: Landor T-5 (ca. 1890)1893 AB6 Ainu AB6

indeed sorry when Benry, exercising his authority, sent several of my sitters to dress up in their best clothes—often Japanese—while I should have preferred to sketch them in their every-day rags. I must say, for their sake, that they were never sent to wash. Being a rapid sketcher, I had recourse to a trick. I pretended to sketch one given person, who, of course, was sent at once to "dress up," and while he or she, after having returned, posed patiently for half an hour or more, I in the meantime took sketches of four or five different natives, who were not aware that they were being portrayed. As the Ainu—and they are probably not the only people—could not make either head or tail of my sketches, my trick was never found out.

One day, old Benry led me by the hand in the most affectionate manner to a hut some way off, and confidentially told me that we were going to see his favourite girl and her boy.

"This," said the chief triumphantly as we went in, "this is Benry's *Pirika menoko*" (pretty girl), "and that"—pointing to a youth—"her only son."

"And what about the old hairy lady in your own hut?" I inquired.

"That is my *Poromachi*" (great wife), said he, qualifying matters with a compliment to the elder woman, "and this is my *Pon-machi*" (small wife).

"Why should you have two wives, you old Mormon?"

"Nishpa," retorted he, "my great wife is old, and she is only fit to do all the rough work in the house and out. My hair is white, but I am strong, and I wanted yet a young wife."

Indeed, there was enough mother-wit in Benry to have made him either a scamp or a philosopher. His theories were as remarkable as they were accommodating, particularly to himself.

Returning from the house of his love, the chief was in a very talkative mood, and he related two or three Japanese stories, which he wanted me to believe to be pure Ainu legends. A learned missionary and two or three travellers before him, who had visited Piratori previous to myself, have accepted these so-called legends wholesale, taking Benry's word for their accuracy, which, as the old chief speaks very good Japanese, of course simplified the task of understanding and

7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
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kaido, but some time in 1934 he wrote saying he intended to remain in the Ainu country permanently. 114

In his letters he mentioned that he had recorded in the Ainu language, and translated, a large number of songs and legends, fifty invocations for the treatment of various ailments, many treatments for difficult childbirth, and descriptions of ceremonies and exorcism rites. He had also made notes on music and pastimes. He took some films when interesting ceremonies were held in the neighbourhood, and as he was not satisfied with these he engaged a professional photographer to work under his direction, while taking stills himself. Munro also mentioned that films were taken of rites and ceremonies connected with fertility, pregnancy, parturition, spirit possession and the treatment of diseases; also of ritual dancing and the Beer-straining and the Bear Ceremony. Unfortunately, only the last of these films reached this country. It is now in the possession of the Royal Anthropological Institute, where it was shown on the 10th January 1933. Recently, a positive was made from the original negative, and was shown in Athens in September 1961, at a meeting of the Comité International du Film Ethnographique et Sociologique. 114 126

The Bear Ceremony is the best known of all Ainu rites. Munro witnessed it several times but did not include a description for his book. He did mention, however, that the part of it which is performed inside the house is similar to the House-warming Ceremony, and he sent a photograph (Pl. XIII,) of the *inau* set up for the rite. For it, a bear cub was caught and tended with great care and reverence, and actually treated as the representative of the god, or perhaps the god (*kamui*) itself. When grown to suitable size, the caged bear was killed ritually. It seemed a serious omission for a book on Ainu religion to have no account of the most important rite. I have therefore added an account made from the captions Munro wrote for his film (Appendix II). 114 796 [776] [825]

Munro also saw, on many occasions, the ritual with which a hunted bear was killed, but neither is there a written account of this. There is a short description of the former rite by Batchelor, in Hastings' *Encyclopaedia of Religion and Ethics*, Vol. I, p. 249. 114 [224]

Various adverse circumstances made the progress of work slower than Munro expected. The rigorous climate and the hard and lonely conditions of life at Nibutani told severely on his health. Seligman raised money from private sources to enable him to carry [122]

7:Munro & Seligman D.E-4.5 (ca.1900-1942) 1963
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of their knowledge would have died with them, as the old way of life was fast disappearing under growing Japanese influence, and with new conditions the old rituals, beliefs and legends were neglected. It is unlikely that any of his informants are alive today.

Munro sent an excellent series of photographs, many of which are reproduced in this volume, but unfortunately, only the prints reached this country, and I have been unable to trace the negatives. The prints and all his original manuscript will be deposited at the Royal Anthropological Institute.

Publication during the war was not possible, and afterwards, the difficulty remained of finding someone competent to revise the manuscript. It was fortunate that Mr Hitoshi Watanabe, a lecturer in the Anthropological Institute of the Faculty of Science at the University of Tokyo, who had come to London to study at University College, was eventually able to go through it. He had been a research member of the Tokyo Joint Research Committee on the Ainu, and had carried out field work in four expeditions from 1950 to 1952, so his assistance has been of great value. Besides making general comments on the manuscript, he has added footnotes drawn from his own experience, and from Japanese and other sources, and has written an historical introduction to this book.

Although Mr Watanabe saw the work as prepared by Munro, he did not see the other articles and papers. He criticized many details and one major interpretation made by Munro. Most of these differences, and all his additional information, are incorporated in footnotes. In considering the differences, some facts must be taken into account. As already mentioned above, Munro visited the Ainu country in the early decades of this century, and went to live among them in 1930, making Nibutani his home until he died there twelve years later. Already in the thirties he found that the younger generation was not keeping up the old customs, and his reliable informants were all old people. His information was based on events seen and heard, supplemented by discussion with elders. When the Tokyo Joint Research Committee made their investigations in the fifties, religious ideas may have been known more as theological systems than as living belief. This may account for some of the major differences in interpretation. As to the differences in facts, Munro pointed out that his records referred to those districts with which he was familiar, and to others from which he

7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
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and it is extended to all objects which, when no longer required, are given ritual dismissal. One is Imosh Kamui, who awakens from death those who are stricken to insensibility by a head injury or from loss of blood, and fall apparently dead in the home. He is not invoked when a patient who has been suffering from severe illness becomes unconscious. He is more powerful than Ramat-tak Kamui and is more dreaded. Several elders told me of an old saying that one who makes Imosh Kamui cannot expect to live long, or runs a risk of losing his life. I persuaded Uesanash to make the specimen seen in Pl. VII, fig. 7, but as soon as I had photographed it he gave it ritual dismissal. In Pl. VIII, fig. 1, the old man of seventy-four years is seen praying in the snow at the *nusa* he had set up for the occasion, with all the highest offerings that can be given to any *kamui*, i.e., four winged *inau* for the ancestral spirits, one backward-shaven *inau* and one outspread shaven *inau*. Whether it was that he performed the ritual dismissal at an extemporized *nusa*, or, in my garden, an unsanctified spot, or whether he had invoked the *kamui* without necessity, the next day this lame old man fell in the privy and was laid up with an injured leg. That an elder should accept this accident as a punishment from the spirit of the privy (Ru-koro Kamui), for some ritual error, is evidence of the intensity of Ainu belief in spirit power.

The effigy of Imosh Kamui should be made at the *nusa* of Nusa-koro Kamui after petition to the three 'important' *kamui* already mentioned. There are two slightly different forms of his effigy. That made by Nisukrek Guru has legs of willow, tassels at the ends of the arms, and a high headband. The other, made by Uesanash Ekashi is more robed with shavings, and has no tassels at the ends of the arms. Both forms have a heart made from an ember, as described above. One authority says that there should be four pulses of charcoal, one on each arm and leg, but I have not seen this. Should an accident occur in the hills, and Imosh Kamui be required at once to restore the victim to life, Shiramba Kamui must be asked to grant permission, and the effigy may then be given a substitute heart of earth. Imosh Kamui is given ritual dismissal with full honours at the *inau* fence for Nusa-koro Kamui whether he has been successful or not.

According to tradition, when A-e-oina Kamui was in danger of being overcome in a fight, or, as in one version, had been actually killed, his immortal spirit invoked Imosh Kamui from Rikun

7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
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At Kushiro I photographed an interesting dance which goes

with the straining while my cinema expert filmed it; it was a ritual survival from happier times. The straining is done through a shallow basket (*inumba ichari*). The lees (*shirari*) are sometimes used again, with a little of the mixture of boiled millet and yeast and some water, to make a sort of small beer. Part of the lees is washed in the strainer and compressed till it is fairly dry. It is then called dry lees (*sat shirari*), and ought to be nutritious, but it is not very palatable and is mostly used as an offering to the evil spirits. It is supposed not only to be good enough for them but to delude them into taking it instead of grabbing the good moist (*pekuru*) lees, which contain some of the sacred brew. The straining does not properly filter the beer. Some of the millet remains suspended and gives it a milky appearance, and there is a slight deposit at the bottom of the cup. This and the moist lees are considered good, and are given to the beer-straining *inau*. The two placed on each side of the door also get their share, or rather the *kamui* get it through them.

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Another ceremony which must be performed before the actual house-warming is the lighting of the new fire on the hearth. Formerly this was always done with the fire-drill. I was told that the bow-drill was once in common use but never saw one. When drilling was revived for my benefit, a thong-drill was used. A hempen cord with a wooden handle at each end was wound two or three times round the upright stock, which was rotated by pulling the handles alternately. At the same time the stock was pressed down into the hole cut in the wooden 'hearth' by means of an inverted cup in which it was free to rotate. Two persons were engaged, one to pull and one to press on the cup, and fire was produced within two minutes.

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The new fire is made by the father or paternal uncle of the ingoing occupant, if alive and not too far away. Before leaving his own house the officiant offers a backward-shaven *inau* and prays to the Kiyanne Kamui (the elder *kamui*). This is a title for those ancestors, including Kamui Fuchi, who were supposed to be within reach of the hearth. But in the preliminary prayer, dictated to me, Kamui Fuchi alone was addressed, the title appearing only in the prayer said after the fire had been kindled, when she herself was addressed as Peure (new) Kamui Fuchi, i.e. newly awakened by the fire-drill. The omission of the prayer to the ancestors in the first version I heard surprised me, but on enquiry I was told that it had

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7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
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(*iyokpe*) is drawn six times down the front of the patient with the point touching, but not cutting her clothes.

Approaching the end of the Pauchi Kamui exorcism the patient is taken to the chaff-thrown *nusa* and undergoes another purification, this time with the evergreen *huttat*, as befits the presence of an 'important' *kamui*, and, before entering the house, is finally purified with an ordinary switch. The outer garment is hung up outside, so that any vestiges of contagion may be dissipated. After the patient has entered the house the backward-shaven *inau* which has been offered to Kamui Fuchi is burnt on the hearth.

It will have been noticed that the numbers six and four are prominent in these proceedings. Six is more highly esteemed, as Batchelor shows by many examples in his books, especially in *The Ainu and Their Folklore*. There are six or nine wings on *inau* set up for good *kamui*, and four on the evil *inau*. In the *uepotara* just described, and some others, the evil *inau* are grouped in six sets of four each. Yet good *kamui* often get four ancestral *inau*. There are six arches and six stones, and the patient repeatedly receives six strokes with a switch.

The foregoing *uepotara* has been described at some length because it involves most of the resources at the disposal of Ainu elders. The procedures vary somewhat in detail, as each elder follows the traditions of his own ancestors. Personal knowledge and inquiries have assured me that Isonoash is a reliable informant, and I have presented his material at some length in the hope that shorter descriptions of other ceremonies will suffice.

In cases of disease the diagnosis is sometimes revealed to the patient in dreams, for example in the snake dreams of women suffering from incapacitating neuroses such as hysterical neuralgia, defective vision, headaches, paralysis or joint affections. It is usual to call a female medium (*tusu*), who decides which evil spirit is at work. The woman assumes a subjective state approaching that of a trance; an invocation by an elder often induces this. I have taken from dictation about fifty invocations relating to magico-religious operations in the prevention and treatment of mental and physical ailments, and hope to publish the texts at some future time.[1]

Spirits of the dead go normally to the Underworld, where they live in much the same fashion as on earth, but those who have

[1] Only a few of these texts have been found, and they are reproduced here in an appendix.—B.Z.S.

7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
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a tidal wave or a conflagration and repel the *kamui* of small-pox.[1]

No woman may marry a man whose mother has the same type of *kut* as herself. This was confirmed by further investigation, both by Munro himself and later by Mr Ken-ichi Sugiura. (See *Japanese Journal of Ethnology*, Vol. 16, 3/4, p. 187.)

Munro discovered five more types, respectively associated with Korokeu Kamui, the wolf; Chironup Kamui or Shitumbe Kamui, fox; Kapachiri Kamui, eagle; Moyuk, badger or racoon, and Isepo Kamui, hare, the members of which were said to be protected from the occurrence of hare lip.[2] In one letter Munro mentioned a girdle associated with Kamui Fuchi, and two of the girdles he collected are labelled 'attributed to Kamui Fuchi'. However, as all women believe themselves to be allied to the fire goddess, who gave instructions for the making of the girdles, the possibility of these specimens being associated with theriomorphic *kamui* as well as Kamui Fuchi is not excluded. In prayer to Kamui Fuchi petitioners describe themselves as her grandchildren, and Munro frequently refers to her as 'the Great Ancestress, supreme over the ancestral cult'. She is invoked by elders before any other *kamui* is approached, and her special backward-shaven *inau* are given her on all ceremonial occasions. The hearth is sacred to her and is her resting place in every home. She is revered as a 'weighty' *kamui*—perhaps the most important of all—but it is not clear that she is regarded by men as the ancestress of all Ainu in their ancestral cult.

The wearer of the Rep-un Kamui (grampus) *kut*, a woman of about 85 years old, told Munro that the younger sister of the grampus *kamui* married an Ainu, and she regarded her as an ancestress. It should be noted that all *kamui* associated with the *upshoro-kut* are members of the Ainu pantheon as well as being specific to certain matrilineal kin groups, and all except Kamui Fuchi and Wakka-ush Kamui, the deities of fire and of fresh water,

[1] When Munro's house was burnt down he did not know of the power that women were able to exercise by means of their *kut*, but he noticed that a group of women about fifty yards away stood waving their arms—presumably driving away the fire by means of the power they exercised on account of their *kut*.

[2] Members of the Isepo *kut* lineage are said to be of lower status than the other *kut*. A legend states that a young hunter saw a beautiful maiden weaving a cord in the forest. She was overcome by shame at being seen by a man while performing her secret task. She was obliged to marry him to hide her shame, and she became Isepo Kamui.

7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
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292 789 776 [123] are animal deities. As it was only possible for Munro to obtain information from a few women who trusted him and his wife, the number of *kut* groups existing remains obscure. Nor is there any information indicating whether one deity was associated with more than one group.

Munro was told that Kamui Fuchi instructed A-e-oina Kamui, who in turn taught the Ainu, how to make the *upshoro-kut*, and that she also laid down all the regulations associated with them in the sacred traditions. In other accounts Kamui Fuchi is said to have given instructions to various female *kamui* who assumed animal form. It will be seen below (p. 147) that some of these regulations are not relevant to matrilineal exogamy, though Munro's informants insisted that they were taboos of the *kut*. Some women believed that their girdles were given directly by Kamui Fuchi, others maintained that they proved their descent from a particular animal deity. Two informants stated that no woman should approach the hearth unless she were wearing her [825] *kut*. No woman should go near the caged sacred bear cub without [841] it; if she did, the bear would show his disapproval by his hostile demeanour. The caged bear would also show his disapproval if a [791] woman in a state of impurity—menstruation—were to come near [688] him. In such cases a *tusu* would be consulted, and if the woman were found guilty she would be punished.

126 123 292 789 With great precautions for secrecy, Munro persuaded his women informants to make five different kinds of *kut* for him. These were woven from bast, which somewhat mitigated the impropriety of the task performed for a man and a foreigner. They were sent to Seligman, and have been deposited in the British Museum (Pl. XXVIII, figs. 1 and 2).

292 789 [582] [887] When Munro broached the subject with *ekashi*, with whom he was intimate, he was told that although they knew of the existence of the *kut* they had never seen one, and they affirmed the strictness of the rule of *kut* exogamy. Old women arrange marriages or investigate the *kut* inheritance of a prospective couple in order that the exogamy ruling should not be transgressed.

114 614 174 These facts led Munro to postulate totemism with matrilineal clans. In numerous letters he treated the matter as an hypothesis and related how he was searching for further evidence, both in existing custom and in ancient tradition. However, in his typescript for this book, and in an article he published in *Man*, No.